

## XI.

# MEMOIRS

## OF

# LITERATURE.

MONDAY, May 22. 1710.

To be continued Weekly.

**L. CHRIST. FRID. GAR-**  
**MANNI**, Medici R. E. S. Provinc.  
 Physii Chemnicensis, Academici curiosi, de  
 Miraculis Mortuorum, Libri tres; quibus  
 præmissa Dissertatio, de Cadavere & Mira-  
 culis in genere. Opus Physico-Medicum,  
 curiosis Observationibus, Experimentis, a-  
 liisque rebus, quæ ad elegantiores Literas  
 spectant, exornatum, diu desideratum &  
 expetitum, beato Authoris Obitu interveni-  
 ente editum. L. Emmanuele Henrico Gar-  
 manno, Autoris Filio, Poliatro Sneebergen-  
 si. Dresdæ & Lipsiæ, 1709. That is, *A*  
*Treatise concerning the most wonderful Phæno-*  
*mena observable in Dead Bodies; divided*  
*into Three Books. By L. Christian Frederick*  
*Garman, a Physician: With a Preliminary Dis-*  
*sertation concerning the Nature of Dead Bodies,*  
*and Miracles in general. Publish'd by L. Em-*  
*manuel Henry Garman, the Author's Son,*  
*In 4to. pagg. 1244. besides the Dissertation.*

**T**H O' this Book was printed last Year, we have  
 thought fit to give an Account of it, because  
 it runs upon a Curious Subject; and besides,  
 it is hardly known in England. M. Garman begins his  
 Preliminary Dissertation with an Explication of the  
 Word *Cadaver*; which he derives from *cadere*, to fall,  
 because a Dead Body can't stand. Some will have it to  
 be an Abridgment of these Three Words, *Caro data Ver-*  
*mibus*. The Author makes several other Reflexions up-  
 on this Head; and then examines what distinguishes  
 a Dead Body from one that seems only to be Dead.  
 This gives him Occasion to discourse of Lethargicks,  
 and other Sick Persons, who sometimes are look'd  
 upon as Dead. He mentions, after *Pliny*, the History  
 of a Boy, who having walk'd a long time in the Sun,  
 retired into a Cavern, where he slept Fifty seven Years

without awaking. He has not forgot the Story of the  
*Seven Sleepers*. He makes several Remarks upon Relicks  
 and the Invocation of Saints; and his Dissertation con-  
 tains many Curious Observations, and Learned En-  
 quiries.

His Work is divided into Three Books; wherein he  
 explains the most wonderful *Phænomena*, that appear in  
 Dead Bodies. In the first Book, he gives an Account of  
 the principal *Phænomena* relating to Hair, and makes ve-  
 ry Curious Enquiries about it. He examines why Hair  
 grows after Death; what may be the Cause of its Red-  
 ness; from what Principle it arises; what Contexture it  
 has; what Matter it is made of; whether it be Excre-  
 mentitious. He gives some Instances of People, whose  
 Tongue and Gums were hairy: He also examines the  
 Feathers of Birds; and hardly forgets any Question re-  
 lating to these Heads. He observes that Hair is hol-  
 low, and of a Triangular Figure. None will doubt of  
 the Howness of Hair, that makes use of a Microscope:  
 Besides, as the Author observes, the *Plica Polonica*, a  
 common Distemper among the *Poles*, whose Blood comes  
 out thro' the Hair, does sufficiently prove that it is hol-  
 low.

The *Plica Polonica* is so call'd, because the Hair  
 frizles into Knobs. What is very remarkable in  
 that Distemper, is, That Hair is also painful when  
 touch'd.

As for what concerns the Contexture of Hair, it has  
 been observed that it has a Round Root, like that of a  
 Tulip, wherein one may perceive a little Nerve, with  
 some little Branches shooting out; so that this Root is  
 planted, as it were, in a Flower-pot, as *Malpighi* ex-  
 presses it. A Hair is therefore a small Plant, into the  
 Root of which some Sanguine and Lymphatick Vessels  
 insinuate themselves, as the Blood flowing from it  
 plainly shews. In a State of Health, the Blood, that  
 is in the Root of the Hair, gets into the Hair it self  
 under the Form of Sap; but when the Contexture  
 is alter'd, as it happens in the *Plica*, the Cutaneous  
 Glands, wherein the Hair is planted, and their Vessels,  
 grow extraordinarily big: And therefore the Blood is  
 no longer sifted in those Glands under the Form of  
 Sap, but has a free Passage into all those Vessels, and  
 gets into the very Hair, the Cavity whereof is much en-  
 larged; which is the Reason why it comes out at the  
 Hair's End. Some Moderns pretend that Hair is solid,  
 and has no Cavity. M. *Leeuwenhoek*, who is of that O-  
 pinion, says, That having view'd some Hair with a good  
 Microscope, they appear'd to him under the Form of ma-  
 ny



ny little Balls join'd together, like the Pearls of a Neck-lace. If it be so, 'tis no easy thing to account for the *Polish* Distemper: But, according to common Microscopes, Hair appears transparent, and full of Knots and Marrow, like a Stick of an Elder-Tree. 'Tis a hard matter to know, why the *Poles* are more subject to the *Plica* than other Nations. Some say, this Distemper is occasion'd by the Waters they drink: And 'tis certain, there is a Fountain in *Poland*, the Water whereof causes the *Plica*.

The Author having discoursed of Hair, proceeds to the Consideration of the Face; and then gives several Instances of moanful Voices that came out of Graves, and were ascribed to Dead Bodies: Which gives him Occasion to relate a great many Stories concerning Dead People.

In the Second Book, he treats of the Spots that appear in the Skin of Dead Bodies; and of the Contagion, Lightness, and Heaviness of the same Bodies; Of Spectres, &c.

In the Third Book, he discourses of the Putrefaction of Dead Bodies, and enquires into the Reason why some keep under Ground without Rotting: Whereupon he speaks of Mummies, petrify'd Corpses, and the Resurrection. He proposes several Questions concerning the Resurrection. As for instance: Whether those that are born without Arms, shall be rais'd with Arms? And if they are rais'd with Arms; whether those Arms will be look'd upon as Rais'd Members, or Parts newly Created? Whether there will be Two Sexes in the Resurrection; or only One, viz. of Men? The Author answers, with St. *Augustin*, That He who created both Sexes, will also raise them: And that if J E S U S C H R I S T says that Men don't Marry in Heaven, he does not say there are no Women there.

## II.

AN EXTRACT of a Dissertation  
concerning Pastoral Poetry, written by the  
Abbot FRAGUIER, a Member of  
the French Academy, and of the Royal A-  
cademy of Inscriptions.

THE Abbot *Fraguier* begins his Dissertation with this Question: Why *Virgil* in that Elaborate Passage of the *Georgicks*, wherein he describes the Happiness of a Countrey-Life, says nothing of the Songs that take up the idle Hours of Shepherds. He adds, that this Question appears the more natural, because *Homer* never speaks of the Countrey, without mentioning Rural Musick. But if the Matter be narrowly look'd into, says M. *Fraguier*, it will appear that if *Homer* acted the Part of a good Poet in this Respect, describing things that had no Existence but in his Imagination; *Virgil* did wisely avoid a Fault, which a mean Poet wou'd have been guilty of. For the *Georgicks* being a Work grounded upon Truth, *Virgil* cou'd not praise a Countrey-Life on account of a thing, whose Charms are only in the Imagination of the Poets. On the contrary, because he describes that Life, such as it is, and attended with good Nature and Innocence; his Description, adorn'd with all the Graces of Poetry, makes it appear so charming and desirable, that those who read his Excellent Verses with any Taste, may so far forget themselves as to think he is to blame in preferring to it the Happiness of a consummate Philosopher. It had been therefore an improper thing for him to represent that State of Life otherwise: And since he reckon'd the Chastity of Married People among the Advantages that attend it, *Castam pudicitiam servat domus*; he was far from finding any Happiness in Love and Jealousy, which afford the most agreeable Songs of *Bucolick* Poetry. After this ingenious Observation the Author proceeds in the following manner.

Poetry is an Imitation. The Design of *Bucolick* Poetry is to imitate what is said and transacted among Shepherds. But it must not be confin'd to the bare Representation of real Truth, which would seldom please: It ought to rise as far as Ideal Truth, which embellishes Nature, and carries Poetry, as well as Painting, to the highest Perfection. Pastoral Poetry is like a Landskip, which is seldom drawn from a particular Place; but its Beauty results from the Union of several Pieces placed in their true Light; in the same manner as beautiful Anticks have been generally copied, not from a particular Object, but from the Idea of the Artist, or from several beautiful Parts of different Bodies, reunited in one Subject.

Such is the Idea I have form'd of Pastorals; which made me say that whatever pleases us, in this sort of Poetry, exists only in the Imagination of the Poet. My Dissertation runs wholly upon this Principle.

A Pastoral is a kind of Dramatick Poem, wherein the Poet introduces some Actors upon the Stage; and therefore, to proceed methodically in this Dissertation, M. *Fraguier*, in the first Place, treats of the Scene. Secondly of the Actors. Thirdly, of what passes upon the Scene: And lastly, of the Style proper to Pastoral Poetry.

I. The Scene is always a Rural Landskip, which may take in Woods, Meadows, the Banks of Rivers and Fountains, and even sometimes the Sea-shore. And as, in order to form a Landskip, that may please the Sight, a Painter takes a particular Care to chuse the most beautiful Productions of Nature, according to the Character of the Picture he designs to draw; so a *Bucolick* Poet ought to pitch upon a Scene suitable to his Subject, and offer to the Imagination such Objects as have nothing in them but what is True and Noble. I call *True*, says the Author, what is not improbable; and I call *Noble*, that which keeps up a certain Character of Decorum and Dignity. No Scene, for Example, could be more proper for a Pastoral, than that so carefully described by *Plato* in his *Phædrus*, where *Socrates* and *Phædrus* discourse together about Eloquence, and treat of Love occasionally, but in a manner wholly Sublime and Philosophical. The high Plane-Tree, that discovers it self beyond the River *Ithysus*, near *Athens*, and which was afterwards so much Celebrated; the blooming Shrub, that yields a most pleasant Odour in the middle of Summer; the Purling Stream; the thick Grass, which upon a small rising Ground forms a most Delightful Bed; the Noise of Grasshoppers heard every where in the Heat of the Day; all this makes up a Scene, that seems to be design'd for a Pastoral. So that, if instead of *Socrates* and *Phædrus*, some Shepherds had been introduced with their Flocks, resting in the Shade, and singing whatever their Passions or idle Hours shou'd suggest, it had been a very proper Stage for them. Every Object is so Charming, that one is uncertain, says an excellent Author, whether he shall Bath himself in that clear Water, or quench his Thirst with it, or lend an Ear to the Noise of the Grasshoppers, or lie on the soft Grass. And as *Plato* heightens the Beauty of his Landskip, by shewing the Place, where, according to the Tradition of the Countrey, *Pereas* ravish'd *Orithya*, and by placing near the Fountain some Rural Statues, whereby it appear'd that the Place was Consecrated to *Achelous* and the Nymphs; in like manner the Scene of a Pastoral may be characterized and embellish'd, as it was practis'd by *Virgil* in these Verses, wherein he imitates *Theocritus*,

Jamque Sepulchrum  
Incipit apparere Biancris

Which offers an ancient Sepulchre to the sight, and produces a noble effect in the Landskip. The Scene of a *Bucolick* Drama lies generally in the Recess of a Wood, in a place where the Forest, being less stock'd with Trees, leaves a free ground for the Cattle.

Salibus in vacuis pascant, &  
Formosam resonare doces *Amaryllida* Sylvam. *Georg.* 3.

In that part of the Wood, if there is a Tree more Remarkable than others, 'tis near that Tree the Poet lays the Scene, because Shepherds drive their Flocks thither in the Heat of the Day.

Estibus



*Æstibus at mediis umbrosam exquirere valem,  
Sicubi magna Jovis antiquo robore quercus  
Ingentes tendat ramos; aut sicubi nigrum  
Illicibus crebris sacra nemus accubet umbra.*

Georg. 3.

But as in our common Plays the Decoration of the Stage ought, in some Measure, to make part of the Piece that is represented, by its Affinity with the Subject; so, in a Pastoral, the Scene, and what is said by the Actors, ought to be united by a kind of Conformity; that Chearfulness may not appear in a sad place, nor Melancholy and Despair in a smiling and pleasant Scene. In the Second Eclogue of *Virgil*, the Scene lies in a sad and dark Wood, because the Shepherd, introduced by the Poet, is to express his Grief occasion'd by an unhappy Passion.

*Tantum inter densas, umbrosa cacumina, fagos  
Assidue veniebat: ibi hæc incondita solus  
Montibus & sylvis studio jactabat inani.*

M. *Fraguier* having thus prepared the Scene, introduces the Actors.

II. Shepherds are the Actors of a *Bucolick Drama*. The Inhabitants of the Countrey may be divided into Three sorts of People. Some are only taken up with Rural Concerns, under the Direction of a Steward, whom the *Latins* call *Villicus*. They have no Part to act in a Pastoral Drama. If the *Villicus* appears sometimes in some Pieces of Poetry, 'tis only in *Georgicks*, or in some Works like the Epistles and Satyrs of *Horace*, wherein one *Cervinus* delivers his Thoughts, and tells old Women's Stories.

*Cervinus hæc inter vicinus narrat aniles  
Ex re fabellas — Horat. Sat. 6. lib. 2.*

Others manure the Ground, and being continually busy have no time to mind any thing that requires some Rest and Leisure.

*— Redit Agricolis labor ætus in annum,  
Atque in se sua per vestigia volvitur annus.*

Others are only taken up with the Care of tending their Flocks: And the Consideration of their way of Living gave Birth to Pastoral Poetry.

*Dicunt in tenero gramine pinguium  
Pastores ovium carmina fistula,  
Delectantque Deum, cui nemus & nigri  
Colles Arcadiæ placent. Horat.*

Nature taught them to amuse themselves with Pipes and Songs. They wanted not to hear the chirping of Birds in order to sing; and the *Zephyrs*, whose Breath seems to animate Reeds and make them speak, occasion'd their contriving the like Instruments, which were perfected by Use and Art. For there is no need to fetch from Mythology, and uncertain Histories, the Origin of a thing, which may be found in Nature; and the most Learned Writers, who look'd for it out of Nature, have not been satisfied with their Enquiries. The Pastoral Life of some Nations produced Astronomical Observations, and placed in the Heavens some of those Animals, that grazed in the Fields: It has also occasion'd the Mysteries of Judicial Astrology. But because it generally produced Rural Songs, the Poets, who only mind what may please, pitch'd upon those imperfect Essays, and improved them. They thought, not without Reason, that if they represented plain and harmless Shepherds, in some short Dramatick Pieces, singing their Happiness, or expressing their Trouble; such Performances cou'd not fail of having a good Success. And indeed this sort of Poetry is extremely pleasant, and more charming than any other. It does not contain dreadful Images of War and Battels; It does not stir sad Passions, by moving or terrifying Objects, nor excite the natural Malignity of Men by a studied Imitation of Ridicule; but brings into their Thoughts the Happiness of a quiet Life, which they are so far from

enjoying. Nothing can be more proper to remove their Cares and calm the Uneasiness of their Mind, because nothing can have a greater Affinity with that Condition of Life, that cou'd make them Happy. Hence it is that the Ancients being willing to assign a Place, where good Men shou'd receive, in another World, the Reward due to their Virtue, imagin'd not stately Palaces, shining with Gold and precious Stones, but pleasant Fields watered with Brooks, dark Woods, and pleasant Groves. In a word, they feign'd that virtuous Men wou'd have for their Reward, under another Sun, what most Men despise in this World.

*Nulli certa domus, lucis habitamus opacis,  
Riparumque toros, & prata recentia rivis,*

says *Anchises* to his Son *Aeneas* in the VI. Book of the *Æneids*.

The Words *Pastoral Poetry*, and *Bucolick Poetry*, signify the same thing: And as *Cùs* signifies an Ox, *ῥυκόλος*, from whence *ῥυκόλιχος* is derived, signifies a Man, who tends that sort of Animals, in Opposition to those who take care of Sheep or Goats. Perhaps, some will wonder that the former shou'd have been preferr'd to the latter, since they are not generally so young, nor consequently so proper for Songs and Poetry. Nay, it seems to us, that an Ox is not an Animal, whose Sight or Remembrance affords any great Pleasure. The Reason of it is, that in the *French Poetry* we avoid the Words *Boeuf* and *Vache*; (an Ox and a Cow,) instead of which we say *Taureau* and *Genisse*, (a Bull and a Heifer). Every Language has something peculiar to it; and we ought not to judge of other Languages and Countries by ours. A Word may be mean in *French*, and very noble in *Greek* and *Latin*: An Animal may be slighted by us, that was very acceptable to the *Greeks* and *Romans*. It wou'd be sometimes a difficult thing for us to give a Reason of our Taste. We are so fantastical, as to despise those Animals, which the Ancients esteem'd out of Reason, as the Fellow-Labourers of Men, and the chief Instruments of Plenty. 'Tis a common thing to find them mention'd with Men, not only in Books of Agriculture, but also in Poetical Writings. M. *Fraguier* says, he might quote several Passages of *Varro*, and other *Geoponick* Authors; but he is contented to cite these Words of *Virgil*:

*Nec tamen hæc cum sint Hominumq; Boumq; labores  
Versando terram experti, &c.*

The Ancients saw those Animals adorn'd with Garlands: Their Horns were gilded; they were led in great Pomp, and fell a Sacrifice to the Honour of the greatest Gods; as *Homer* says in several Places, and *Virgil* in these Words:

*Et statuam ante aras aurata fronte juvencum:  
Taurum Neptuno, taurum tibi, pulcher Apollo.*

They saw the Bull in Heaven; and it was properly that Constellation, which shew'd the Country People the Beginning of the Year, in the Month of *April*, when the Earth opens her Bosom, to receive in the Spring the Seeds, which she returns with Usury in Autumn.

*Candidus auratis aperit cum cornibus annum  
Taurus —  
Vere tument terra, & genitalia semina poscunt:  
Tum Pater omnipotens fecundis imbribus Æther  
Conjugis in lata gremium descendit, & omnes  
Magnus alit, magnos commistus corpore fatus.*

They saw the same Animals engrav'd upon their most precious Vessels; and when a New Colony was founded, the Magistrates took a particular Care to have them stamp'd upon Medals: Which they did to perpetuate the Memory of the New Settlement, and to denote the Fertility of the Ground that was to be manured. How pleasant is the Sight of Bulls and Heifers, in a beautiful Landskip? Whether they be represented grazing, or lying down to rest themselves, they produce an agreeable Effect.



Effect. Thus Oxen being look'd upon by the Ancients as the most noble and useful Animals, the Persons who tended them, were accounted the most considerable Shepherds. Hence it is that Rural Poetry took its Denomination from them, and was called *Bucolick*.

Here a Poet, who introduces Shepherds, ought to remember, that the Design of his Art is rather to copy after Ideal Truth, than to imitate meer Nature; lest he shou'd be mistaken in the choice of the Things he is to Represent, and offer to the Imagination of his Readers the Misery and Poverty of a Country-Life, when they expect he shou'd discover the true Riches and Conveniences that attend it. *Jerom Vida* finds fault with *Homer* for making his *Thersites* a Person unbecoming an Epick Poem. That great Poet might also be blamed for giving a particular Description of the Raggs and Nastiness of the Beggar *Irus*, whose Poverty is besides attended with Impudence and Fierceness, two Things very odious. A Writer of a *Bucolick* Poem would be liable to the same Censure, if his Shepherds plainly appear'd as mean as they are. Their Condition ought to be rais'd; for if in former times the Children of Kings were Shepherds, it must be granted that ever since, Shepherds have been meer Slaves and Hirelings. But, though they be never so contemptible, a Poet ought to consider them only as Men free from Passions and Trouble, who being meanly cloathed, with their Crooks and Dogs, exercise over their Flocks the same Power the Gods exercise over Men, and are on-

ly taken up with Songs and harmless Disputes. Herein consists the whole Subject of Pastoral Poetry. Having thus laid the Scene, and shown the Character of the Actors, what remains is only to determine their Number.

There was but one Actor in the ancient Tragedy, according to *Aristotle*. *Aeschylus* brought in a Second, and *Sophocles* a Third. This Threefold State of Dramatick Pieces has been preserved in Pastorals. One Shepherd makes an Eclogue. Two are frequently admitted, and a Third may come in as a Judge of the other Two. This has been practis'd by *Theocritus* and *Virgil* in their *Bucolick* Poems; and such a Method is consistent with Probability, which does not allow a Poet to bring a great Number of People into a Desert. It is also consistent with Truth; for we read in the Writers who have treated of Rural Things, that one Shepherd only tended a whole Flock, which was often very considerable. In *Theocritus*, a young Shepherd applies himself to the wild Beasts, and desires them to consider the Weakness of his Age, and that he was intrusted with the Care of many Cattle. 'Tis therefore very natural to think that the Shepherds of Two Flocks come together;

*Compulerantque greges Corydon & Thyrsis in unum,* and that their Amusements help 'em to pass away the time, and dissipate their Weariness;

*Dum tenera attendunt sima virgulta capella.*

This Extract will be continued in our next.

### ROME.

Father *Bonnanni*, a Jesuit, known by several other Works, has newly publish'd a Book, containing a Description of all the Curiosities, that are kept in the Roman College.

*Museum Kircherianum, sive Museum à P. Athanasio Kircheri in Collegio Romano S. J. jam pridem incertum, nuper restitutum, auctum, descriptum, & Iconibus illustratum, à P. Philippo Bonnanni S. J. Fol. Pagg. 396.*

This Collection is divided into Twelve Classes. In the Two first, the Author treats of Idols, Vows, Offerings, and Instruments which the Ancients used in their Sacrifices. In the Third and Fourth, he speaks of Sepulchres, Sepulchral Inscriptions, and Lamps. The Fifth contains an Explication of many Antick Pieces, such as Styles to write with, Bodkins used by Women, Pendants, Armilla, Buckles, Rings, Seals, Weights, &c. The Sixth is a Description of many Stones, and other Things, on which Nature has bestow'd a particular Form. The Author describes in the Seventh and Eighth, many Foreign Curiosities and Sea-Plants, with some Sea-Animals. In the Ninth and Tenth, many Mathematical Instruments, Pictures, Marbles, and Medals: Small Insects in the Eleventh: And Shells in the Twelfth. All these Descriptions are adorn'd with many Copper-Cuts.

### F O R L I.

THE Marquis *Ferdinando Centurione* designs to publish a *Journal of the Learned*, like that which the Abbot *Danti* publish'd at *Forli*, and then at *Parma*, some Years ago.

### R O U E N.

THE History of this City has been lately publish'd.

*Histoire de la Ville de Rouen, contenant son antiquité, sa fondation, ses différens accroissemens, &c. 3 Vol. 120.*

'Tis a new Edition of the History of *Rouen*, written by the late M. *Farin*; to which many Historical Facts have been added. Besides, the Editor has mended the Style, and left out whatever appear'd to him fabulous, and built upon an uncertain Tradition. He tells us, that all the Historical Facts, which he has inserted in this new Edition, are grounded upon Authentick Monuments.

### P A R I S.

Father *Alexandre*, having publish'd Eleven Volumes in Folio at several times, Eight concerning Ecclesiastical History, Two concerning Dogmatical and Moral Theology, and a Commentary upon the Four Gospels, has lately put out a Twelfth Volume; viz. A Literal and Moral Commentary upon St. Paul's Epistles, and the Seven Catholick Epistles. This Commentary is not full of long and tedious Criticisms, tho' the Author mentions the different Versions, that deserve to be taken Notice of, and the various Opinions of the Ancient and Modern Commentators. He prefers the Explications, which appear to him more agreeable to the Literal Sense of the Scripture, without blaming those which he does not approve. He avoids all Questions that are only proper to exercise the Subtlety of School-Divines. He explains the Moral Sense by the finest Passages of the Fathers, without running into troublesome and improper Digressions. He censures the Corruption of Manners, and the Relaxation of the Christian Discipline, and appears very rigid in his Morality.

*Commentarius Literalis & Moralis in omnes Epistolas Sancti Pauli, & in septem Catholicas. Auctore R. P. F. Natali Alexandre, Ordinis FF. Predicatorum, in Sacra Facultate Parisiensi Doctore.*

A new Edition of *Moliere's* Works has been newly publish'd in Eight Volumes in 120. 'Tis the largest and the most correct. The Editor has not only mended the Faults that are in other Editions, but also inserted many Verses, which had been left out or altered in some Editions made in Foreign Countries. Besides, he has added several Pieces relating to *Moliere's* Works. 1. He has prefixed to this Collection the Life of that Author, written by M. de *Grimarest*; the Critique of that Life, and the Answer to it by the same Writer. 2. In the Fourth Volume he has inserted, at the end of the Comedy, Entitled *Amphitruon*, the Judgment M. *Bayle* made of that Piece. 3. He has collected in the last Volume whatever is to be found in the Criticks; such as Father *Rapin*, M. *Baillet*, *Mortier*, M. *Perrault*, M. *Bayle*, &c. concerning the Person of *Moliere* and his Works; besides several Epigrams, Epitaphs, and other Pieces of Poetry, both in French and Latin, that were made upon the Author when he died.

A new French Translation of the *Alcoran* is to be printed here.

Page 38. Col. 2. Lin. 50. for Fermentations read Fomentations.

LONDON: Printed by J. Roberts: And Sold by A. Baldwin, near the Oxford-Arms in Warwick-Lane. (Price 2 d.)